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THE FOLK COSTUME BOOK

By

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Illustrated by
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To
My Mother and Father
This Book
Is Affectionately Dedicated

FOREWORD

The selection and reproduction of these folk costumes has been a difficult though interesting task, due to the fact that in some countries the national costume is seldom seen, and in others every small province has its distinctive dress. There is as much variety in individual dress with regard to color, embroidery, material, etc., as there is in our country. There are also clothes for all classes and all occasions—for work, for weddings, for mourning, for married and for single women, for master and for servant—each class, age and season having its appropriate garb. The problem, then, in using only one illustration to represent a country, has been to select a costume that would not be out of place in any of the usual settings of dance, festival, pageant or drama.

The author, therefore, has chosen the costume that seemed most characteristic of each country, and that would at the same time be the easiest to reproduce authentically in inexpensive materials in order to make the book of the greatest value to the director of the dance, festival, pageant or play. We have avoided the elaborate festival day and wedding costumes such as are handed down from generation to generation and worn, perhaps, only a half-dozen

times in a life-time. We have, on the other hand, avoided the work-a-day dress, striking a happy medium by the selection in each case of the usual holiday attire such as is worn at country fairs, going to market, to church, or to a neighborhood dance. In cases where the single and the married women wear a different dress, we have reproduced the dress of the girl, indicating the changes necessary for the costume of the married woman.

It is impossible to reproduce, except by sample, most of the materials used and also obviously impossible to show that under this jacket there is another, and under this head dress a lace cap, and that a skirt may not be just one top skirt, but tier upon tier of top skirts. The illustrations, therefore, aim to give the characteristics most apparent through a perspective from stage to audience, a generalized characterization rather than a minute one, yet as authentic as it could be made by several years of interest, study, research and work with folk costumes and a sojourn in Europe.

We have kept in mind the needs of the general user, community player, Superintendents of Recreation, Physical Instructors, Directors of Pageants and Festivals, Producers of Little Theatre Activities, and Amateur Theatricals, and for their benefit have developed the costumes in as inexpensive material as possible, placing emphasis on the general effect and richness of color, rather than attempting an accurate reproduction of the costume in material and workmanship.

FRANCES H. HAIRE.

January, 1926.

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AUSTRIA

AUSTRIA

The folk costume described here is found in the eastern part of Austria and also in the Province of Moravia, now a part of Czecho-Slovakia. The folk costume for the mountainous western part of Austria, known as the Tyrolean Alps, is practically the same as that worn by the Swiss, illustration and description of which is given elsewhere in this book.

The man's hat may be of straw or soft slouch felt. He decorates it himself with wild flowers picked up as he goes along.

The shirt is a marvel of beautiful handmade embroidery, and the Austrian women are very partial to the black and white designs, so much so that in the old days this was the only kind worn. The sleeves are full and hang straight; the lower two or three inches are covered by embroidery. (See Hungarian illustration for sleeves.) The easiest way to reproduce this shirt will be to make it of white muslin with a design inked on with India ink.

The short bolero is of cotton, wool or silk, and richly embroidered in the same fashion as the sleeves. White muslin may be inked first in solid red where red prevails,

then inked in a black-and-white design for the embroidered part. The bolero fits up to the neck in the back like a man's vest.

The tight breeches are not unlike riding breeches except for the colored stitching on the front. (See Czecho-Slovakian illustration.) Brown cambric, semi-tight bloomers will serve if they must be made, or golf pants can be substituted if necessary. They should fit closely and not bag over the knee.

A fancy belt may be made like the one illustrated, which is of stained leather; or any ordinary bright sport belt will do.

Riding boots are suitable for the black boots of leather reaching just to the bright ribbon garters; or gaiters of black oilcloth (described for the Polish costume) may be substituted. If preferred, leggings consisting of long strips of white or brown muslin wrapped about the leg, much like the puttees of the army, may be used.

The woman's costume is most dainty, and easy to reproduce. The waist has the little sailor collar which is typical, and is either richly decorated with white embroidery or else is entirely of handmade lace—an art in which Austrian women excel. The sleeves are short and puffed above the elbow, a fashion not often seen in the more northern folk costumes. The waist may be made entirely of white cheesecloth and cheap embroidery.

For the little bolero many different materials are suitable, but for costume purposes it is best reproduced in cambric with the design painted on or inked with India ink. (Do not attempt to use writing ink as it will run badly, being too thin.) It can be laced tight across the front with black ribbons or shoestrings.

The skirt is of some cotton material made full and

shorter than is usual with folk dresses. It may be made in cotton crêpes, and is gathered into the waistband.

The apron is of cotton with rows of lace or white embroidery insertion, making it a most beautiful affair. It can be reproduced with cheesecloth of the desired color, and cheap white embroidery, or white cheesecloth insertions. The top is finished with a black ribbon which is passed around the waist and tied in front in a bow with flowing ends.

The woman's hose may be black or any contrasting color, and by way of contrast from other folk dresses bright red ribbon bows may be worn on the slippers.

On her head she wears a broad black velvet ribbon, to which are sewed handmade silk flowers, or these may be embroidered on in such a way as to stand out like the real. Her hair is either wrapped around her head in thick braids or else the two full braids are allowed to hang over her shoulder. Many styles of headdress abound among the Austrian women, ranging from this simple one, most popular among the young, single girls, to elaborate, jeweled crown effects similar to those worn by the Russian and Polish women.

CZECHO-SLOVAKIA

CZECHO-SLOVAKIA

With the publication of many recent books containing folk dances of the various Slavic people much interest has been aroused in the question of appropriate costumes. I am, therefore, giving each of these countries a place in *The Folk Costume Book,* and for the additional reason that they are among the few people still wearing folk dress in western Europe today and withal some of the most picturesque of any country. In separate chapters will be found the Czecho-Slovakian, the Hungarian, the Rumanian and the Jugo-Slavian folk costumes.

In the Czecho-Slovakian costume the man's close-fitting, small woolen cap may be made of muslin or flannelette over a boy's skull cap as a foundation, or even a hat lining will serve. Lay the goods in soft folds and crushed effects. It need not have the lighter bands, unless the additional work is no trouble. The feather or stiff bristle, natural or artificial, and the rosette which adorns the cap may be reproduced by a chicken feather and millinery flower; or a small section of straws from the family broom will take the place of the waving sprig of grain, bush or shrub that he may wear in place of the hunting emblem.

The blouse, to be authentic, should be made for the purpose, but a man's soft shirt may be adapted by turning in the neck and binding it and the armhole seams and the wrist in red. If a new blouse is made, it should gather into the neckband with an opening in the back just large enough to pull over the head. The full, long sleeves are gathered into the armhole and bound, as in the illustration; same again at the wrists. The waist is fairly full and blouses into the top of the trousers.

The trousers, to be accurately reproduced, will have to be made for the purpose. They must be snug as riding breeches and of flannelette dyed the required color, or of heavy muslin or cambric (dull side). A bloomer pattern will serve for a guide and can be adapted in the fitting. The design in the genuine costume is a solid pattern of colored stitching; or it may be another color material stitched on in the above or similar design. For costume purposes, it may be either a stencil design of oil paints or India ink. (Do not use plain writing fluid, as it is too thin and will spread.) Almost any color may be used for the trousers: tan, buff, brown, gray, black, blue, white or dark red.

The small bolero is best reproduced with heavy material like flannelette, muslin or cambric (dull side). The design is stenciled on or worked crudely in bright yarns. In either case only the general effect of design and color is needed, and there is no need for a real labor of art and skill.

The boots may be riding boots, to which the red tassels may be added, or they may be black oxfords and black oilcloth leggings, made as described for other booted illustrations. The real boots make the best reproduction, of course, and the oilcloth only serves where the distance will justify

CZECHO-SLOVAKIA

such an imitation. In the absence of either, or for close views, as on a stage, leggings like the army puttees may be substituted of black, white or tan calico strips. These are worn with the black shoes or oxfords.

The costume for the woman is so picturesque and can be made in such a variety of colors and headdresses and bodices that this need be only a suggestion of an authentic arrangement. The headdress may be like the one pictured, or merely a scarf, or again a most elaborate crown with jewels. The one selected for the illustration is most artistic. It is a small head covering like a school boy's skull cap, but covering more of the head. It may be made from a colored silk stocking, which will have elasticity to hold it in place. On either side of this, much the same as on baby bonnets, are sewed black ribbon bows with long streamer ends. These in the genuine costume are of velvet or satin, but can be reproduced in unhemmed strips of black calico or sateen. Figured ribbons like the arm bands may be used, but the black is very good and makes a more striking headdress.

The waist is of the finest linen or cotton and nothing in present fashion will duplicate it in appearance. The neck has a plaited frill and the sleeves are immensely full and laid in plaits which are starched stiff, so that they stand up and out when the sleeve is puffed just below or above the elbow. This is very picturesque, but incapable of reproduction, except by beginning at the beginning and making such a waist. The results will be worth the trouble, however, and it can easily be done with thin muslin or heavy cheesecloth. Allow a yard in width for the sleeves, also a large armhole in which the sleeve is laid in plaits. These plaits are not sewed down at any other place, for they must

bulge as far as possible when puffed. They must also be starched as stiff as possible.

The body of the waist is covered by this gorgeous bodice, which, in the genuine, is silk velvet or satin richly embroidered and inlaid with contrasting colors. White cambric painted or stenciled will reproduce it most accurately, or the various colors may be appliqued on. The actual designs tend to be more complicated, but the one illustrated will give the proper effect and is not hard to copy.

The white skirt is full and gathered at the waist. To add to the fullness it has a ruffle about two to three inches in depth at the lower edge.

It is almost completely covered by a large apron, which may be of any color and plain like the one illustrated, or richly embroidered in colors.

The colored, flowered silk sash and ribbon arm bands may be merely unhemmed strips of flowered cotton crêpe. The skirt is shorter than in most folk costumes, reaching only to the calf of the leg.

The intervening space is filled with high boots, which may be riding boots or those of oilcloth, described elsewhere (see page 82). Or the same short skirt may be worn with black, white or colored cotton hose and black slippers which, while not so picturesque as the illustration, are better than a poor reproduction and just as authentic.

DENMARK

DENMARK

This folk costume has practicability as well as beauty of line besides being easy to reproduce correctly.

The man's cap is a wool toboggan cap, not unlike that worn in this country. Any such cap of any color will suffice.

The vest is of heavy woven wool, even though used for summer apparel. Such a sleeveless coat may be reproduced for costume purposes from flannelette dyed some desired color, or from colored muslin. A sleeveless sport sweater may be worn, if desired.

The shirt may be any soft white one, with the large flowing tie made from a strip of colored calico or percale.

Golf pants or riding breeches are suitable for the knee pants. If specially made for the occasion they should be of flannelette and not very full. They fit into almost a cuff at the knee, where they meet the heavy woolen hose. The pants may be any of the usual wool colors, but dark shades are most appropriate, and browns, blues, dark greens and grays are the best.

Bright or dull colored woolen hose and black pumps or oxfords are worn. Around the upper calf of the leg are

garters with flowing bow ends. This need may be met with our golf garters, which are very similar in design.

The woman's costume will not be so easily assembled, practically all of it having to be made. The cap is quite well known throughout Denmark, as is also one of white which is described later. The cap illustrated is constructed much like a hood, the colored portion being of wool and the white starched front of linen, which is often renewed. It may be made of flannelette, muslin or cambric (dull side) and white muslin or cambric may be used for the white facing. Unhemmed strips of the colored goods make the strings.

The other cap, also quite universally worn, is white and peaked and stiff enough to stand upright, much as if an old-fashioned nightcap were starched enough to stand alone. Along the seams of this cap is sewed a bright blue or bright red binding which not only decorates the cap but changes its appearance from the aforementioned nightcap.

Any white waist without a standing collar may take the place of the one illustrated; however, if it is to be made, attention is called to the stiff standing ruffle around the neck.

The dress may be made with the bodice and skirt in one, or they may be separate and the bodice made on straight lines, but laced tight enough to pull in to the figure, thus giving it shape. It may open in the front or the back and the lacings of colored strings may be added and merely sewed in place. If the bodice is made separate, it should be long enough to cover the skirt band so that the white waist does not show.

The skirt is supposedly of wool, full and worn over several similar skirts, but for costume purposes it may be just

DENMARK

as full and gathered into a waistband, but of cambric (dull side), flannelette or dyed muslin.

The apron of woven wool or cotton is quite characteristic and should not be left out of the costume. It may be made by painting white muslin, by sewing colored strips of cotton Japanese crêpe together, or by pasting colored crêpe paper on a paper or cloth foundation. It should have a great many different colors in it, although it need not be an exact duplicate of the one illustrated.

Colored or white woolen hose and slippers with silver buckles complete the costume.

HOLLAND

HOLLAND

Many different costumes are worn in Holland. All are attractive and each one is different and distinctive in some minor detail; yet all are typical of what one thinks of as a Dutch costume.

The men's costumes are chiefly of two kinds, one represented by the illustration, which is typical of Vollendam, the other by replacing the Dutch trousers with peg top knee pants which are as full as bloomers. This is typical of the Isle of Marken.

The cap is of heavy wool and resembles in shape the winter fur caps of present day use in this country. It can be reproduced in crêpe paper over a paper foundation or of flannelette or heavy, unbleached dyed muslin.

The waist should be made with straight lines and lapped over to give a snug appearance. Bright gilt paper pasted on for buttons will serve, or wooden button molds painted yellow and sewed or glued on will be even more realistic.

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The trousers should be cut with flare top and the extra fullness laid in loose, unstitched plaits at the waistband. Extra large size pajama pants can be dyed or covered with blue or brownish red or dark gray crêpe paper.

The wooden shoes will have to be genuine, although house slippers of felt may be substituted. The wooden shoes are exclusively for out of doors, worn because of the swampiness of the land, and as they are invariably muddy and damp they are left outside the door when the wearer enters. One can tell quite a lot about the number and size of each family by the row of shoes parked just outside the door at meal time.

The neckerchief of red, white, blue or black knotted around the neck may be only a square of colored calico or crêpe paper.

The woman's costume may be even more variable, but the one chosen is the most picturesque and the easiest to reproduce.

The white cap is reproduced in many of the present day dust caps; or a close-fitting hood of some figured material, the same or different from the dress may be used. This is made like a baby's hood and is tied under the chin with small strings. The hair in the illustration is quite typical of many Dutch localities, especially the Isle of Marken. The hair hangs straight or may be cut so short as not to show in the back, while two stiff curls hang down over each ear in front.

The figured guimpe is separate and of heavy woolen material, often padded. The waist worn underneath may have half sleeves, reaching from the forearm to upper arm worn over these sleeves. These sleevelets are of entirely different color from the rest of the costume and are not at all pretty, though rather in accord with the entire costume. For simplicity the guimpe and waist may be made in one with the sleeves attached directly to the guimpe. Figured flannelette is best, but calico may be used, or the

HOLLAND

guimpe may be separate and made of figured or striped crêpe paper.

The skirt is of heavy wool and quite full, both for the reason that it is worn over seven or eight—some say ten to twelve—similar skirts underneath, and that all these skirts rest on a foundation of padding over the hips and back. The result is not a lithe, supple figure by any means, but in most cases it matches the broad and ample build of the wearer. The effect can be reproduced in costume by a three-yard wide skirt, using as many under skirts as the wearer can collect, preferably not white, and making use of padding around the hips and back. The red edge of the skirt in the illustration is not a band of contrasting color but the next skirt below showing.

An ample white apron with checked strip of goods or crêpe paper sewed on will reproduce the apron. The apron may be of colored or figured material also, but the different colored top is typical.

The skirt length is six to eight inches from the ground for dances, and ankle length for older women when worn on other occasions.

The hose must be of wool or cotton (the picture will be spoiled by donning silk) and if wooden shoes are unobtainable, felt bedroom slippers or carpet slippers are suitable.

OLD ENGLAND

OLD ENGLAND

There being no folk costume worn in England today, a costume appropriate to those old English dances revived by Cecil Sharp and his followers, which have become so popular in this country in recent years, is the period costume selected.

The man's hat may be reproduced in the broad, flat milan straws of some years back, in case one can be found; or in the cheap farmer's straw hat bought at the ten cent store or sometimes in men's furnishing stores. Neither will duplicate the one illustrated as to line or shape, but either will serve.

The blouse is like that worn by some English school boys today, also the short jacket now popularly called an Eton jacket. A boy's sport blouse will serve, or a man's sport shirt, unless it has to be specially made, in which case the sleeves and cuffs should be as in the illustration.

The jacket may be made from cambric cut on straight lines and fitted so that when tied at the neck it will flare open for the rest of the way down the front. The pockets may be merely suggested by stitching with darker color thread. The sleeves are short enough to show the white blouse sleeve below.

The knee pants should be of the same material and color as the jacket, and cambric makes a good material. A bloomer pattern cut not too full, but bagging over the knees will serve for a guide. The tops are gathered into the waistband, which is concealed by the crushed girdle with the flowing ends.

Stockings striped around are sometimes seen in our sport hose, but if not available colored hose will suffice, or white cotton hose may be painted. Light hose are preferable to brown or black.

Brown leather low shoes with the ribbon bows are characteristic of the period; also the ribbon garters of a color in harmony with the balance of the costume.

The woman's costume is as dainty as any feminine dress ever worn, besides offering a multitude of color schemes; and it is easy of construction.

The hat may be an old-fashioned milan, a garden hat of more recent fashion, or simply a ten cent store farmer's straw hat turned up on one side or in the back and trimmed with artificial flowers, also bought at the ten cent store. The ribbons may be merely strips of yellow calico or cheesecloth.

The tight-fitting waist is best made separate from the panniers of the same material and color. Any waist pattern will serve, and if it is desired to shape it to the figure it can be taken in under the arms until it fits snug. Calico, cotton, Japanese crêpe, cambric or percale will serve as materials. The fichu and the ruffles can be made from unhemmed white cheesecloth. A little garland of flowers, real or artificial, with ribbon streamers, which may be strips of cheesecloth, serve to hold the fichu in place.

The skirt is straight and full and gathered into the waist-

ENGLAND (Old)

band. It may be made from any of these materials suggested for the waist and may also be flowered or small figured.

The panniers or flounces are straight strips of the material gathered across the hips and stitched in place there. The lower edge is looped up and sewed to the skirt to keep it in the bloused effect. It may be wired also to hold it out, or stiffened with a buckram form over the hips. This is not necessary for the average costume, as the movement of the wearer will give it a bouffante appearance.

Light colored hose the shade of the dress and brown slippers with ribbon bows the shade of the hose complete the costume.

The old prints by artists of the time give the costumes all the delicate shades and any variety of color combinations, so that great freedom can be used by the costumer.

FINLAND

FINLAND

The athletic garb of the man illustrated is designed both for an active out-of-door life and for warmth. In real life, therefore, it is made of heavy, soft woolen materials and covers several layers of other woolens. When fitted to a tall blond giant or a stocky dark one it makes him look anything but feminine, counteracting the effect of the flower bedecked hat and the flowing garter ends.

The hat is of felt or plush and the flowers are real and stuck under the band. A man's soft slouch felt may serve for costume purposes or a large western hat may be adapted. Ten cent store millinery flowers will supply the needed decorations.

The jumper coat, though of heavy wool, can be reproduced in flannelette dyed any soft dark shade. It is cut on straight lines and the belt draws in the waist line to make the gathered effect. The sleeves should be fairly full and gathered into a cuff. The tie may be made of a strip of cloth the desired color or of crêpe paper.

The knee trousers should be fairly baggy. A pair of golf trousers may serve, or white ones may be made from flannelette and dyed to match the blouse.

Woolen hose to match or harmonize and black pumps with silver buckles costume the feet. Around the calf of the leg, just below the knee, a strip of cloth tied in a bow with flowing ends will reproduce the garters if no fancy golf garters are procurable.

The woman is just as warmly clad, even though her waist is white cotton cloth; underneath are plenty of woolen things which, fortunately, need not be reproduced.

The headdress is of white and can best be reproduced with a white boudoir cap; otherwise a strip of white muslin can be arranged around the head in folds, as in the illustration. The hair should be completely covered.

For the upper part of the costume any white waist may be used, over which a plain square of material is doubled and folded around the neck. The flowered border can be imitated with red and green wax or oil paints, or if only one color is deemed advisable, red ink may be used. The material may be colored cheesecloth or dyed flannelette.

A tight bodice with straps over the shoulder to hold it in place, made from orange cambric (dull side), percale, crêpe or calico, finishes the waist.

A very full skirt, with many similar ones under it, can be made from any striped material or crêpe paper. It is gathered into the waistband or laid in loose unpressed plaits.

A striped apron of some contrasting color may be of cloth or crêpe paper.

White woolen hose and black pumps with silver buckles complete the costume and may be supplied by white cotton hose and black pumps or oxfords, to which are added

FINLAND

buckles made from silver paper over cardboard or buckram foundation.

Both the man's and the woman's costume may be made in a variety of color combinations, only keeping the general lines and correct combinations.

FRANCE

FRANCE

The costume of Brittany is the most fascinating of those rapidly disappearing typical provincial costumes, and is one of the most beautiful in all France.

The man's costume is easily reproduced. In any group of children will be found the jaunty cap illustrated, and since the war many have in their possession a French "Blue Devil's" soldier cap or the civilian replica of it, which was quite the fashion for children here and abroad for a season or two. Blue is the proper color, but any other color may be substituted, or the cap may be made from blue percale or flannelette.

The blouse is similar to those worn by artists, only shorter. Such a blouse can be adapted by turning up a deep hem, if not too long, or the blouse may be made from percale or any inexpensive material of solid color. Being loose and roomy it may even be made from blue crêpe paper. The color next in popularity for the blouse is black. The French people, even to the peasant class, are the most adept users of black in all their dress. The playtime clothes of children are very apt to be black, even when not in mourning; then even the baby is apt to be found dressed

in black silk. Spain and Italy are other countries where there is a noticeable fondness for black, but there it is a more recent fashion.

The trousers are like the present day ones except for fit and style. If you can make a pair of American trousers look as if they were made from homespun material and by hand, straight and full, with no lengthwise crease down the center of the front and back, you have solved the problem without more ado. If a girl takes the part of the man, pajama trousers may be used.

The woman's costume is not so easily managed, but the wearer has the satisfaction of knowing that she contributes to the beauty of the picture, which may make up for the bother of assembling it.

The headdress and ruff are of the whitest of handmade lace and are starched stiff enough to stand alone. They may be reproduced for costume purposes with Dennison paper lace, the ruff wired to stand erect, or with cheap embroidery starched stiff. The cap has a round crown like a hotel bell boy's cap in shape, the red band being a red ribbon, which, for the costume, can be of red crêpe paper, calico or cheesecloth. The ruff is cut fan-shaped, sewed into the neck of the dress and wired to stand up in a straight effect all around. A straight piece fills in the front of the waist.

The waist has a square neck, higher in the back than in the front, and is a snug-fitting bodice opening in the front. The sleeves are wide and straight and set into fairly large armholes. Rich black velvet or satin decorates the soft homespun woolen dress, but the dress for costume purposes can be reproduced in percale or unbleached dyed muslin or calico. The black trimming may be of glossy black

FRANCE

cambric; or sateen or crêpe paper may be pasted on for velvet bands.

Any large-checked material may be used for the apron, or even crêpe paper will serve. The cut of the apron should be especially noted. It is very full gathered, with a straight fitted V-shaped band which dips in the front.

One thinks of wooden shoes as characteristic only of Holland, when, in fact, they are worn in parts of Germany, Belgium and France, where the land conditions are similar, in order to protect the feet from soggy, wet fields. The wooden shoes in the illustration are reinforced with iron bands to lengthen their life by preventing splitting.

Short woolen socks of a bright color are worn over the regular stockings. The wooden shoes are not as necessary as for the Dutch costume. Black strap slippers may be substituted.

The boy's and girl's costumes are given as examples of children's dress. Although modern, and seen all over the continent, they are different from ours and foreign-looking enough to be usable as children's costumes for a modern period setting. In the city streets all over western Europe little boys can be seen running about in these aprons, usually of black, for it is their work or play clothes, not their Sunday best. The apron buttons up the back and is long-sleeved and high-necked, which does away with the need for a white waist underneath. The boy's short, straight pants show about two or three inches below. His legs are usually bare with shoes only, or he wears half socks and shoes. He is really a picturesque little fellow and usually the son of some shopkeeper in the neighborhood. The apron can be made from black calico or percale.

The little girl's dress has a high neck and long sleeves

and is gathered into a waist line. The length varies according to the prevailing fashion in the cities, while in the small towns they use the modest peasant length, which is well below the knee.

The checked apron is made with a straight waist to which the full lower part is gathered. The apron buttons down the back with large pearl buttons. The girl's legs may be devoid of stockings like her brother's, or she may wear half socks in the cities or cotton stockings in the rural districts, with shoes.

GERMANY

GERMANY

This costume was selected from North Germany because the folk dress most often seen in South Germany is that worn in the Austrian Tyrol section and illustrated in this book as representative of the Swiss and Austrian Alps. As in other countries, there are numerous costumes worn, some complicated, some ugly, and some like this one, artistic and easy to reproduce. Of all these the one illustrated was chosen as most typical of German folk dress and most adaptable to inexpensive costume materials.

The man's cap resembles very much the nightcaps worn by our grandparents, or if they won't admit wearing them, our great-grandparents. It may be made from flannelette, muslin or even a white silk or cotton stocking with frayed ends added for the tassel. He may wear other styles of headdress, including a large plush hat turned up sharply on each side or a slouch felt or plush hat. These are usually black and if preferred may be worn with the costume illustrated.

A man's soft white shirt will serve in place of a more accurate one made with wrist bands rather than wide cuffs and with a similar band at the neck.

Over this and completely covering it, except for the

sleeves, he wears a heavy woolen jumper, which is decorated with colored stitching, contrasting color material and big black buttons. It may be reproduced in flannelette dyed the desired color and the pattern inked on with India ink, or painted with green show card paints (water color paints); or the pattern may be of contrasting material stitched in place, according to the illustration, which is quite typical. A piece of colored cheesecloth, muslin or calico tied around the throat covers the neckband of the shirt.

The knee pants are not very full, with some bagginess allowed at the knee. They gather into a band just below the bend of the knee, where they are trimmed with buttons. In the genuine costume they are of heavy wool, but for imitation purposes may be of flannelette, muslin or cambric (dull side). They may be any of the more subdued colors and the combination of black, green, red and blue is quite characteristic.

White woolen hose and black pumps with silver buckles complete the costume, although white leggings may also be worn, as has been suggested for other countries, or black boots with a wide cuff resembling our conception of pirate boots. These reach only to the top of the calf, showing the white hose above.

The woman's headdress is most typical of Germany, although it is worn with many variations all over middle Europe. It is easy to make, even if it is not made from black velvet or satin ribbon, as is the genuine. The little round cap is stiffened to stand erect and may be a buckram shape covered with black calico, cambric or crêpe paper. The rest of the headdress is merely a huge bow of wide ribbon with long streamer ends. These may be of the same

GERMANY

material as suggested for the cap. German peasants, like most Europeans, have long, thick hair, and the young, unmarried girls wear it plaited in two long braids, as illustrated. It is sometimes worn wrapped around the head or in knobs over each ear, as was the fashion here a few summers ago.

Any soft blouse will serve for the waist, over which is worn this typical high tight bodice. The bodice may be made from black cambric (dull side), dyed muslin or flannelette. It can be cut on straight lines and when pulled in tight to the figure will have a shaped appearance. It is bound and laced with red ribbon, using a great quantity of the ribbon in the process. In reproducing the costume red calico, cheesecloth or cambric may be used in place of the ribbon. Other color combinations may be used or the bodice may be of flowered material or heavily embroidered.

The scarf may be worn around the neck backwards, as in the illustration, which is different and quite typical; or it may be worn in the natural way, with the ends stuck down into the top of the bodice. It should be of striped, checked or plaid material and in the genuine article is of soft heavy wool.

Two top skirts are shown with others underneath not visible or needed for costume purposes. The topmost one is green, with a plaid or checked upper section, the other one is solid black with a band of red at the hem. These are quite typical and worth the trouble necessary to reproduce them. The top skirt may be of cambric (dull side), dyed flannelette, muslin or calico. The checked or plaid top may be of gingham. The skirt is made full and on straight lines gathered into the waistband. To avoid the expense of a second skirt the black skirt may be merely a black

band six to eight inches wide, sewed on to the bottom of the petticoat underneath the costume. This black band can be decorated with the red band, as illustrated. Other color combinations may be used with perfect freedom and authenticity.

White hose and black slippers with bright ribbon bows complete the costume. The hose may also be black if desired.

The apron is indispensable and is usually all white, though it may also be colored.

HUNGARY

HUNGARY

A unique costume worn in western Europe today is that of the Hungarian peasant. Here custom and fashion have not changed for hundreds of years and "store-bought" clothes and machine-made embroidery are slow to take the place of the home-woven cloth with its beautiful hand embroidery.

The peasant man wears a soft green felt hat, which may be fairly well reproduced with men's present day slouch felt. This he decorates with fresh flowers and perhaps a feather or stiff grass, as in the illustration. Ten cent store artificial flowers will serve if it is not the season for garden flowers.

The blouse, with its abnormally long sleeves richly covered with black and red embroidery, and the very full pantaloons are made from the whitest (originally) and softest of cotton material. In reproducing the costume, stick to the black and red, or black and white, or all white embroidery for the blouse decoration, as these are the only colors used on white blouses. Figured material may serve as embroidery, or the white may be stenciled in a simple design to give the effect of embroidery, or crêpe paper may be used. If no red and black paper is obtainable, one color

may be put over the other in a cut-out design which will give the proper effect at a distance. The sleeves are full and straight and set in deep armholes. They reach to the finger tips and measure two-thirds of a yard or more around at the cuff. Use white cheesecloth for blouse material.

The skirt that he wears is in reality pantaloons, but of such width are they that he can lift the hem out level with his shoulder without bringing them to their entire width. The extra fullness is taken care of at the waistband by large loose plaits. So like a skirt are these pantaloons in appearance that in reproducing the costume it is easier to make a skirt, allowing as many widths in the skirt as you have the patience to sew together and the allowance to pay for. Unbleached muslin is about the cheapest material, or if plenty of widths are used cheesecloth makes a soft, graceful skirt.

The apron, an indispensable part of the costume, is straight and worn two to three inches longer than the skirt. It is usually of home-woven material, cotton or woolen, and beautifully and richly embroidered. A fringe of the embroidery floss decorates the lower edge. A solid color calico or any dull finish material will serve for the apron, with crêpe paper flowers pasted on for embroidery, or they may be stenciled on, or contrasting color cloth cut-outs may be sewed on.

Boots—regular leather riding boots, army boots or hunting boots—complete the costume. They may be imitated by using black oilcloth. The oilcloth boots can be made like huge stockings that go on over a house slipper or shoe, or they may be only loose leggings with a gaiter strap under the instep to hold it snug over the foot and a strap around the top of the legs to hold it in place. This strap should

HUNGARY

not show and either the boot-tops must be above the knee or they must be constructed like riding boots, with the strap around the leg inside the boot. Otherwise the boots will have the appearance of a sack tied top and bottom.

The woman's costume may be in any number of gorgeous color combinations, as long as they are colorful enough and blend harmoniously.

The headdress is a square of figured silk or cotton material, which may also be richly embroidered. There is no fitting, and practice with any scarf will bring the desired effect, it being merely caught together in the back under the folds to make it bind the head. The many tied and dyed scarfs and other mottled effects at present in fashion make the solving of this part of the costume easy. In case the scarf must be made, use white cheesecloth and secure a mottled effect by using two different colored dyes and dipping in first one and then the other, allowing the patches of color to run together.

The blouse is gathered into a round neck and tied with a bright ribbon; the sleeves are short and bloused. The lower part is gathered and bloused into a normal, rather low waistline. No garment may be worn for the upper part of the body except this blouse and the little snug bolero bodice. This is an unimportant detail in reproducing the costume in cooler climes.

The bodice may be made from figured cretonne or crêpe and need not be bound by contrasting color unless desired, since these bodices are made in a variety of ways. The edges can be banded with India ink if care is exercised as to neatness, and this will give all the effect of a contrasting material and be much quicker.

The skirt is gathered and circular and as wide as you can

afford to make it. Being soft cotton or silk material it falls in innumerable folds when the wearer is still, and in beautiful waves in the whirling folk dances. To increase the fullness of the skirt, a gathered ruffle about three inches in width is attached to the lower edge.

The apron is of black cotton or silk, the lower one-third embroidered. This may be reproduced with crêpe paper cut-outs or by stenciling black calico and like materials.

The Hungarian woman quite often goes barefoot or she may dress up in her colored or white cotton hose and black slippers. Do not use patent leather slippers if you desire accuracy, but dull leather and black rather than brown. In some localities in the southeastern part, where the Turkish influence in dress still remains after these centuries following their temporary occupation, bright red shoes with pointed, turned-up toes are worn by the women.

The dress should be within six inches of the ground and in older women should reach to the ankles.

IRELAND

IRELAND

A typical folk costume has for some time been but little worn in Ireland. The illustration, therefore, represents it as last generally worn. That Ireland at one time had her folk dress is just as certain as that England at one time had her folk costumes typical of the country, the county and the locality.

Some slight semblance to a folk dress is seen in the liveries still worn by the coachmen and the dress affected by the Irish country gentleman when living on his homeland estate. The woman's dress is hard to distinguish from the present day fashion.

Nothing short of a costumer will reproduce the man's hat correctly, so the best substitute is a brown derby, to which may be added the green band.

Likewise the long tail coat and the smooth tight-fitting breeches are best procured from a costumer, but a Colonial fancy dress pattern will be correct if the affair is to be made. Flannelette or cambric (dull side) make good materials.

The vest and tie are the only leanings toward that Irish green so universally thought of in connection with an Irish

costume, and even these may be black or brown or polka dot combination of colors. A man's present day vest may be used if covered with the desired color calico or cambric. A real flowing tie is needed, or a strip of cloth the desired color may be used to make the tie.

The breeches may be dark in color, but the Irishman prefers the light contrast to his coat; buff and tan are good, but black may be used.

The hose are cotton or woolen and since golf hose will hardly be long enough, women's stockings, if sizes large enough for men's wear can be obtained, will make the easiest solution. On his feet he wears what are called in Ireland "clogs," which differ only in heaviness from our own stage dancing shoe by that name. In Ireland, however, they were worn because of the bogginess of the land and the prohibitive (to peasants) price of leather. Heavy oxfords may be substituted for the clogs.

Since the woman's head is bare, attention must be paid to her coloring. A blond with a reddish cast to her hair is typical; or the other type, that of the white-skinned brunette with the deep blue eyes and rich coloring, is just as Irish. Brown or black eyes are not Irish, neither is coarse straight hair. Fine, softly wavy hair, either blond or brownish black, is seen everywhere. Since bobbed hair is becoming just as popular in Ireland as elsewhere, it may be substituted for the long braid, but the illustration is more typical of folk dress.

Any white waist will serve for the costume. It should be rolled in at the back if it has a collar. Binding in the waist at the normal waistline is worn this bright girdle, a remnant of some more elaborate folk girdle or bodice corset. It is stayed and laced tight with ribbons or strings. Any

IRELAND

color can be substituted for the red, and it may even be black if desired.

Over the waist and almost invariably of green, because a true Irishman loves his national color above any other, is worn the little square plaid shawl, which may be as small as a man's handkerchief folded into a three-cornered shape. Plaid gingham will be the material most adaptable, although there is no fault with having the shawl of a plain green.

Two skirts are worn and may be of wool or cotton. The top skirt is caught up and pinned in place to protect it from the ground when the wearer is kneeling at the work of weeding the potato patch or scrubbing, much as housewives used to do in this country before the age of electric cleaners and hard wood floors.

The woman may go barefoot or wear clogs similar to those suggested for the man, or she may wear slippers and cotton stockings. These may be dark or white or bright colored. With the slippers ribbon bows of some bright color may be added when attending the county fair or on festival days.

On such trips she may wear a broad-brimmed straw hat, which may be adapted from a farmer's straw hat, trimmed with ribbons and flowers, or she may merely throw her shawl over her head.

ITALY

ITALY

Italy for the most part has discarded her many and varied costumes with the taking of the country by the tourists. This is to be regretted because they were mediæval in style and almost in age. They created such a furore when worn into towns frequented by tourists that the shy peasants went home vowing never to wear them again in places where they would be so embarrassed by curious foreigners. The next year when these same ladies made their annual trip to town they were dressed as nearly like the town folk as they could recall them.

Many of these costumes are still treasured by the old people who can remember wearing them, but the present generation is mostly bent on copying the fashions of the cities as fast as possible. Parts of the grazing country in the south of Italy and on the islands of Sardinia and Sicily, not as yet overwhelmed by tourists or archeologists, still are picturesque in folk costumes. From these people the illustration is taken.

The man's hat may be made from a cardboard foundation covered with percale or flannelette, or he may wear a peculiar cap a little like our old-fashioned stocking cap except that it comes cut in a peak in front due to its cut and the

way it is allowed to hang. The cap may be white or grayish lavender like the illustration, and is made of a woolen material. Flannelette will more nearly reproduce the effect, but crêpe or muslin may be used.

A man's soft shirt will answer for the blouse with a sleeveless vest or jacket separate, or if the entire thing must be made, white sleeves may be attached to the colored blouse much as in a jockey's outfit. If the colored jacket is separate, it may be a straight piece folded lengthwise through the center with a hole cut out large enough for the head to enter. The sides are cut away in a half circle for the armholes and the under arm seams closed down one side and left open on the other side for getting into the garment. Yellow crêpe paper may be pasted on for buttons, or wooden button molds may be gilded and sewed on.

A red bandanna handkerchief or strip of red calico knotted around the neck covers the neckband and does away with the need of a careful neckband finish on the blouse.

The baggy knee trousers of white cotton material may, if necessary, be white golf pants if they are large and roomy enough and the tailored pressing removed. If they are to be made, a bloomer pattern will reproduce them nicely.

The meeting of blouse and trousers is covered by a soft crushed sash of red and yellow striped material; or any color combination will do. Narrow strips of red calico and yellow calico crushed together will give the effect of being one piece of goods. The ends loop once and are allowed to hang at the left side as in the illustration.

The picturesque blanket roll is of homespun wool and by day when following the herd he swings it over his shoulder in the manner illustrated. It is in reality quite wide,

ITALY

and ample covering for his shoulders in wind or rain, but in reproducing it a twelve-inch by two yards long piece of yellow calico will serve with stripes of yellow calico sewed on for effect.

Colored woolen or cotton hose to harmonize with the costume, and black felt house slippers, make the best reproductions; or he may wear white or colored cloth leggings loosely wrapped and with gaiter straps going under the instep.

The woman's costume is typical except that in cold weather or for more dressy occasions she may bring out and wear a complicated mediæval-cut waist, tight, with high neck and full puffed sleeves for the upper arm to which are buttoned tight, straight sleeves of another color and material for the lower part of the arm. This waist is heavily embroidered, often with real uncut jewel trimmings, and in the end almost completely hidden by the scarf and the bodice.

The white waist may be a little more recent but is quite as authentic. It may be made of white cheesecloth if no ready-made waist is obtainable.

The headdress may also be of white cheesecloth stiffened in front by means of a paper foundation to resemble the illustration, or she may wear a strip of white embroidery about six to eight inches wide and reaching to the waist in the back. This is fastened to the top front of the head and when worn is the only covering needed for costume purposes. The hair may be parted in the middle and worn in a low knot on the neck, which gives to the head a most madonna-like daintiness when framed in such a headdress as the one illustrated.

The bodice is cut on straight lines and making it snug

will give it the appearance of having been fitted. To this can be sewed the full straight gathered skirt; or the skirt may be made separate with an elastic band and the waist allowed to show between the bodice and the skirt. Yellow calico makes a soft skirt material and a strip of red calico makes the red band.

A black cotton or silk apron with plain or richly embroidered lower part is usually worn, although aprons are seen of every color, two color combinations being always good. It can be made of black and lavender cotton crêpe or of two color calicoes, the fringe being supplied by fraying and slashing a narrow strip of one of the materials.

White cotton hose and black boudoir slippers with pompons make the best reproduction.

In this, as in most folk costumes, any color combinations may be used. In these illustrations the colors most liked by the people have been used. In Italy, yellow and red are a popular combination, while black in combination with any other color is popular for aprons.

Heavy old-fashioned bracelets, brooches and earrings, most of them heirlooms from generations ago and hand wrought, adorn the costumes of the women on holidays, and may be added.

JUGO-SLAVIA

JUGO-SLAVIA

There is great variety in the many folk costumes worn in the various small provinces and states comprising this country, and the presence of the Turkish dress sometimes worn by Christians as well as Moslems, adds to the variety. Also the population of the country, as well as that of Bulgaria adjoining it (which while entirely separate, has the same mixture of nationalities) is made up of Bulgarians, Slavs, Turks, Magyars and Greeks, all living side by side in a state of strife in some parts and in harmony in others.

The costume illustrated was chosen from the northern part of the country in the Dalmatian section; farther south and east the costume for both the man and the woman takes on more and more of the Orient until in some places Christian women wear the veil and trousers usually associated with the Turkish harem, and men not Turks will wear the fez. Again in Albania the men, both Turks and Christians, wear white kilts instead of the baggy knee trousers illustrated, and are called Highlanders and have clan units or tribes just as in early Scotland. Also as in early Scotland these clans are always at war with each other, on account of family feuds which are fought out by the "snipe shooting" method rather than in open warfare. As a result

the illustrations hardly seem complete without the customary rifle slung over the shoulder of the man and the long Turkish-looking dagger stuck in his belt. In some localities women also go armed and are noted for their skillful marksmanship.

The man's headdress consists of a small turban-like cap of heavy wool which can be worn at many angles. It can be reproduced by making a padded roll of any dark cloth and shaping it to the head as in the illustration. Brown coarse cloth like denim or burlap or canton flannel will best reproduce the original.

Over a light or dark shirt, which may be worn like a smock outside the trousers, he wears a bolero jacket, either dull or brightly embroidered. It is cut on straight lines and made from heavy white or colored felt, but may be reproduced in denim, canton flannel, or unbleached muslin. The decorations and bindings are of gold braid and for costume purposes the edges may be gilded with radiator gilt or yellow cambric may be sewed on.

A sash girdle is wound around the waist many times and the ends tucked in giving the appearance of a broad stomacher. This may be of bright colors or brown or dark blue. The bright colors, like red or blue, are most popular. For costume purposes it may be half widths of cheesecloth the desired color folded amply around the waist.

The baggy knee trousers are like nothing seen in the more western countries of Europe and impossible to reproduce correctly. The seats of these trousers are cut so ample and with such long lengths front and back that they reach to the knees giving to them a most baggy and un-European appearance. They are made even more striking by the fact that they seem to be lapped over abundantly at both the

JUGO-SLAVIA

waist and knees, which gives them a snug appearance at the latter place but a most twisted appearance at the former. A full bloomer pattern is the only suggestion offered for reproducing them and the material should be like that used for the bolero.

The legs are wrapped with cloth leggings and bound with contrasting color strips, usually red. Brown or white is usually the color of the leggings. The manner in which they are wrapped results in a trim or most clumsy appearance according to the character of the wearer. Strips of brown denim, burlap or canton flannel cut and not hemmed will serve for these. They are put on like the wrapped puttees of soldiers. On his feet he wears coarse ill-fitting sandals unless he is better off than the average, and these may be reproduced by present day seashore sandals, or they may be made from brown denim or burlap, the sole held on the foot by thongs.

The women have various headdresses ranging from the simple head scarf to the crown-like formation ornamented with coins and metal emblems and partly covered by scarfs. Or sometimes a red fez is worn and the hair divided into three sections, two of which are braided and wrapped around the fez, the third being allowed to hang down the back. The headdress illustrated consists of a small cap much like a bell boy's cap in shape, which may be any color since this is a Christian dress, although red is quite the most popular. This is ornamented with coins and covered with one or many head scarfs of silk, cotton or linen materials. Such a one can be reproduced by covering a buckram hat frame cut to proper shape with material and wooden button molds gilded and sewed on for the coins. Disk-shaped gilt paper may also be used. Lead weights like those used in

skirt hems may also serve the purpose. If this is too elaborate for easy reproduction a headdress like that illustrated for the Hungarian and Rumanian costumes may be worn.

The bodice may take many shapes and may be as small as the bolero illustrated. It is richly embroidered and ornamented with gold braid. Coins are strung about the neck both as ornaments and because of the custom of girls displaying their dowry as proof of their desire and eligibility to be sought in marriage. Also in some parts of the country women wear coins when away from home as a means of protecting them from theft since banking is unknown by these peasants.

The skirt may be circular or straight and is very full and gathered into a waistband. It may be white or colored and is covered with a gaudy apron richly embroidered and of cotton, felt or silk material. The apron may be all white except for the colored bands around the bottom. It may be reproduced in unbleached muslin, calicoes or figured crêpes.

Around her waist, she may wear gayly colored ribbons or a large girdle similar to that worn by the man.

The legs and feet are clothed in the same fashion as the man's or she may wear slippers and white stockings. Red slippers are allowable even though she may not be a Turk.

NORWAY

NORWAY

Norway is only just beginning to be exploited—and to exploit herself—by visitors on "Tours to the Land of the Midnight Sun" so that folk costumes still abound in the villages.

We have included the man's coat in this illustration although omitting it in some of the others because his costume does not seem to be complete without it; nevertheless he may appear with perfect authenticity in vest and shirt sleeves.

The little round woolen cap may easily be reproduced by covering a boy's skull cap with green cotton crêpe, dyed unbleached muslin, cambric (dull side), or flannelette. The red stripes, and the red pompon of yarn, can then be added.

A man's white handkerchief folded and knotted around the neck will make the cravat scarf.

The jacket is best made from dyed flannelette or muslin and can be cut on straight lines with fairly loose sleeves set plain into armholes. The red band trimming may be of calico or crêpe paper.

The vest if worn with the coat may be merely a vestee pinned on the shirt front and jacket. If worn without the coat it is a straight sleeveless garment V-necked in front.

The same material used for the jacket will serve for the vest.

The breeches can best be reproduced by snug-fitting bloomers made from dyed flannelette or muslin or cambric (dull side). They are gathered into a waistband and gathered again below the knee.

White woolen stockings with artistic colored clocks and black pumps with silver buckles complete the costume. Clocks may be made with red ink on cheap white cotton hose and silver buckles may be made from silver paper and added to dancing pumps or oxfords.

The Norwegian peasant does not look as effeminate as he sounds. He is apt to be a big blond giant and these clothes in real life are of loose woven wool and bulky, which gives him anything but a fancy dress appearance.

The woman is just as warmly dressed even though this be her summer costume. Her cap is of soft fleeced wool in a stocking cap shape. She secures it the more firmly by the blue ribbon tied around the head. This cap can be a child's stocking cap or one so shaped may be cut from flannelette or muslin.

The jacket may be as short as in the illustration or may reach to the waist. It is cut on straight lines with plain or slightly gathered sleeves set in a fairly large armhole. The jacket laps over enough to close the opening—about one inch—and is bound with contrasting color which can extend a full inch beyond the jacket material and thus make the standing collar.

The white waist may or may not show below the jacket according to preference in the length of the jacket.

A full straight skirt gathered into a waistband or with an elastic top can be made from dyed flannelette or muslin

NORWAY

or cambric (dull side) or cotton crêpe. The band of contrasting color is typical and should not be omitted. In real life this is a heavy woolen skirt with the contrasting color either woven into the material or added in the form of wool darn work or another material of contrasting color. It should be six to eight inches from the ground.

White woolen stockings with bright red clocks are also typical and cotton hose with clocks made with red ink will give the desired effect. Black dull leather pumps with silver buckles, which can be made of silver paper over a cardboard foundation like the man's, complete the costume.

POLAND

POLAND

This beautiful folk dress makes a most colorful scene for the dance, pageant or drama. It can be developed in almost any combination of colors, allowing the director a large amount of freedom in planning the color scheme.

The man's cap is like a boy's stocking cap though not so long. It can be made over the skull cap foundation, using striped crêpe paper. The paper will also give the required solidity to the cap, as the original is made of thick woolen cloth. Black or brown crepe paper sufficiently wrinkled will also serve for the band of chinchilla like wool in the picture.

A man's shirt several sizes too large for wearer will serve for the loose blouse worn by the man. It should be slightly turned in at the neck, doing away with the need for a collar.

The sleeveless jacket is made on straight lines, single breasted and belted in to produce bloused effect with the gathers at the hips. Cutting it ample width will supply this fullness. Dyed unbleached muslin, cambric (dull side) or flannelette are the materials used.

The baggy trousers may be made by using a bloomer pattern and any striped material, or white cotton or linen golf trousers may be striped with crêpe paper or colored

cloth if stitched firmly; or the white golf trousers may be colored with crêpe paper or Rit dyes (any dye that does not require boiling and that can be boiled out again). The striped effect cannot be obtained in the dye process. A solid color is permissible.

If black boots are not obtainable, black oilcloth makes a fair substitute for leather and may be made like a full length huge stocking that pulls on over the shoe or a pair of house slippers. Or they may be made into gaiters with bottoms that fit over the black pump or oxford with a strap under the instep to hold them in place. Another strap can hold the top in place about the knee and under the overhanging trousers. Oilcloth may also be used to make the belt if necessary. The legs may be wrapped with white strips like puttees and be entirely authentic.

The woman's costume is prettiest when developed in stripes, these being quite universally worn, but plain or flowered materials may be used. Checked material should not be used.

The headdress is only one of many worn, and being the simplest was selected for the illustration. Polish girls are quite proud of their long hair which they wear in thick braids hanging down the back or wrapped around the head. Their dresses for holiday attire are family heirlooms generations old. They are combinations of gold and silver lace, gold embroidery, uncut gems of many varieties and colors, and an intricate workmanship of gold and silver metal as a framework for the head piece. All this cannot be easily reproduced but is best done in either crêpe paper and gold paper lace over a foundation of pasteboard. Glass beads may be sewed on for jewels or stage unset "jewels," obtained at any costumer's, may be pasted or sewed in pleas-

POLAND

ing designs on the crown. The illustration shows an unmarried girl; married women wear their hair up under the headdress.

Present fashion can easily supply the waist, but should it have to be made, a white cheesecloth waist gathered into a round neck with full sleeves that are gathered or set plain into large armholes will fulfill the requirements. It should open in the back. The effect should be, as in the illustration, bloused and full.

The bodice of black and red may be a straight piece of material drawn snugly over the bust to give it a fitted shape and fastened in the back. The little plaited frill at the bottom is cut separately and sewed on. It adds enough to the beauty of the costume to pay for the additional trouble. Red cambric may be inked in a design with black India ink or else calico may be used with the contrasting color design stitched on in applique fashion.

The full straight skirt of striped material is gathered into a normal waistline skirt band, or merely a heading of elastic may finish the top. It may be of any contrasting or harmonious colors.

White cotton stockings dyed to match some part of the costume, and black low or medium heel pumps or slippers are worn.

The apron is a straight strip of slightly gathered figured material. It may be made from crêpe paper or figured cotton crêpe or calico.

PORTUGAL

PORTUGAL

This costume, which is common in the streets of Lisbon and is also worn by the country peasant, is ever of interest to the tourist. I have described the woman exactly as I have seen her appear and as she is pictured on postal cards, with the exception of the always present head basket, an article not necessary for the dance costume but always associated with her street appearance. Everything is carried on the head, crates of live chickens as well as baskets of fruit and flowers. For this purpose the women, who do most of the carrying, wear on top of their scarf a small round pad which fits the top of the head much the same as a small block of wood might be made to. The top surface of this pad is flat and on this small surface is poised the huge flat basket in which anything may be carried by the knack of balancing. If the woman feels called upon to wear a hat, over the colored scarf is worn the small round Spanish looking flat black velvet hat on top of which is placed the basket pad, and on top of that the basket in which she may have geese, pigeons or chickens securely tied. Another woman may have in her basket beautiful flowers to be sold at market.

Shoes may or may not be worn but in the country they are rarely worn. The city dwellers very often wear them, yet I have seen just as many without shoes in Lisbon. If shoes are worn they are black with medium heel, and the hose are light or black. Shoes are sometimes worn without hose.

The man may wear a soft slouch felt, preferably green, or a farmer's big straw may be substituted. This may be bought at the ten cent store or in men's furnishing stores.

A man's present fashion vest may be covered with dark green or red muslin or calico to reproduce the vest he wears.

A bright colored shirt may be made from figured calico, the pattern that of a man's shirt without the finished neck, for it will be covered by a colored handkerchief. This handkerchief may be a colored bandanna or an unhemmed strip of yellow cheesecloth.

A similar piece and of the same color that is chosen for the neck scarf will serve for the girdle or sash worn so as to give a high waist appearance.

The trousers to be accurate should be peg top and quite full without creases down the center, front and back, and wholly untailored in appearance. An old pair of trousers will secure the best effect, but if a woman is to take the part and the distance is great enough pajama trousers may be adapted, either dyed or in the stripes in which so many of them come.

If shoes are worn they may be rough walking shoes or boots. An ox team is the usual mode of travel, hence the ox goad in the man's hand.

The woman's clothes are now "store-bought" or the material bought and made at home. The headdress is merely a square of figured silk or cotton goods thrown

loosely over the head. She may even wear another over that and of another color.

The waist is tight fitting and as plain as our one time Mother Hubbards; if it must be made, such a pattern, if still in existence, may come in handy.

The skirt is of plaid, checked or plain material, either woolen or cotton, is full and straight and gathered at the waist.

The apron, also of heavy material, is gathered into a band. The whole is then puffed over a foundation worn under the skirt in front and held in place by the red narrow girdle. This puffing extends only across the front from hip to hip, but the belt or band goes all the way around and is drawn tight.

The apron hangs about one inch longer than the skirt. Both reach to the ankles.

This costume may also be reproduced in a black silk or satin skirt with a bright silk waist; in this case the lady wears shoes or slippers with or without stockings, and with the hat described, but also with the headdress shown and the head basket if she is shopping.

RUMANIA

RUMANIA

The southeastern part of what is generally termed western Europe so abounds in folk dress that it is hard to choose just one. I have selected the one illustrated as offering the greatest variety and the most pleasing color scheme.

The man's cap is of wool with a band of fur or chinchilla. It may be easily copied for costume purposes by covering a skull cap with cloth the desired color, and using for the border a roll of cloth twisted and sewed on so as to stand out in the desired effect.

A man's soft white shirt may be worn, turned in at the neck with the red band added. If it has to be made it may be of white cheesecloth, muslin or calico, the opening being merely a slit down the back since it will be covered by the little bolero. The sleeves are gathered into a wrist band, but are not over full. The shirt blouses into the trousers at the normal waistline.

The bolero is as short as in the illustration and is heavily embroidered, the main body of the bolero being woolen. A plain piece of cambric (dull side) may be used and the design stenciled on with wax paints, or embroidered with heavy yarn, or another colored cloth appliqued on. The contrasting bands may be developed in the same way.

The trousers may be white golf pants if baggy enough; or if to be made, a bloomer pattern will give the desired results.

Boots, either riding, or imitation ones made with black shoes and black oilcloth leggings, complete the costume. The leggings, if made, must have straps which hold the lower part snug over the shoe and the tops must be securely fastened around the knee so as to prevent their falling down. This can be done without showing the strap if it is placed on the inside of the legging top as is sometimes done in riding boots.

The woman's headdress is simply a square piece of thin flowered material put on the head and held in place with a ribbon or strip of cloth. The edge of the scarf is held to the forehead, allowing the remaining part to fall over the shoulders and back. Any thin flowered material will serve or else white cheesecloth can be "designed" with daubs of red ink to resemble it in effect. The material must be thin and airy.

The waist has rather full sleeves that either taper into the forearm and end with wrist band and ruffles, or else remain full and flowing to the wrist where they are caught into a band. The neck is gathered and finished by running a ribbon through as illustrated. If this is to be made all these matters can be included, but if a waist of modern usage is to be adapted, as many of these suggestions may be used as is convenient.

The waist is covered and highly decorated by the colorful embroidered bolero jacket or bodice. It comes up high in the back and has the large V-shaped opening in the front. This is made of colored wools or silks of contrasting colors and richly embroidered. White muslin painted with sten-

RUMANIA

oil paints or water color show card paints is the easiest solution; or it may be made by stitching on the various colors in some design like the one illustrated. Conventional designs predominate over the flowered ones in this instance.

The short distance between the skirt band and the high-waisted bolero is filled in by a ribbon girdle made by winding a narrow ribbon several times around the waist before tying it in front in the bow illustrated.

The plain full white skirt may be of any material; muslin or even cheesecloth will serve if made full enough.

The apron of figured or embroidered material is gathered and ample. It is finished with a gathered ruffle and may be reproduced in figured cotton crêpe.

White cotton hose and strap slippers, to which are added the red ribbon bows, complete the costume.

The dress of the man as well as of the woman may take many forms as to decorations and color for bolero, apron and headdress, but white is so universally worn that this country offers an authentic opportunity to lighten up the color scheme a bit in case it is growing too dark and heavy-looking.

RUSSIA

RUSSIA

Many folk costumes abound in Russia and so great is the expanse of the country that as many different peoples and customs of dress exist as in all the balance of western Europe. That chosen for the illustration is the one easiest reproduced and the likeliest to survive the growing tendency toward modern dress.

The man's cap is of heavy wool with a wool pompon. It may be also (and this will perhaps simplify its reproduction) of fur and very like fur caps worn in winter in our northern states. The one illustrated is shaped much like a bellboy's cap and may be made over a foundation of buckram using flannelette or a scrap of wool cloth. The pompon is easily made of red yarn.

The blouse, if to be worn by a girl, can often be supplied from the present fashion so-called Russian blouses; however, when making, use dyed muslin with the design painted or stenciled on. It is made with kimono sleeves and slips over the head; the opening is on one shoulder front or back and concealed by the design. It is cut on straight lines and bloused by means of the sash, which is a strip of colored cloth.

The heavy padded wool in the breeches may be overlooked for costume purposes. They may be cut like bloomers and made from flannelette or cambric (dull side).

Black leather boots are almost essential, but if unattainable use the black oilcloth gaiters described under Poland, or they may be colored puttee leggings like those worn in our army. They may be black, red or any color harmonizing with the color scheme.

The woman, if married, does not show her hair in any of the many headdresses ranging from the simple handkerchief tied over the head of the girl illustrated to the most elaborate jeweled crown of velvet and metal, one of the more simple being drawn for your use. The crown may take any known crown shape, but those arching over the head like the one illustrated are more typically Russian. The arch fits the head with the gold lace falling as a fringe over the forehead and below the ears. It can be reproduced over a buckram or cardboard frame covered with colored paper or white cambric stenciled or painted with bright colored scrolls, dots and circles. Cheap lace, dipped in gilt like that used on radiators, may be used when gold lace is desired.

The waist has the long shoulder seam outlined with color, also the armhole in which is set a full gathered sleeve that gathers again into the cuff band. If desired a short puffed sleeve may be used instead.

The little sleeveless jacket is made straight and trimmed with bands of contrasting color. In the genuine costume this may be of wool or velvet trimmed with gold braid.

The skirt is short and full and gathered in at the waistband. The design around the lower edge of the skirt is typical. It may be contrasting material stitched on, or the

RUSSIA

design may be stenciled or painted on. A conventional motif is correct for these designs.

Just as typical is the short apron of some striking, contrasting color. This may be reproduced in black crêpe paper with a design of yellow paper pasted on, or the same results may be obtained with cloth. It need not be black; the entire costume may be reproduced in any desired color.

The red leather boots are typical but almost impossible to reproduce. Red oilcloth leggings or long stockings of red oilcloth will serve nicely for a pageant parade, but not for closer inspection. An old pair of white slippers may be dyed red with India ink if red is desired, or black leather slippers and red hose may be worn.

All the illustrations shown here are of the summer clothes only, each country having extra wraps and clothing too complicated for easy reproduction. Since much of this extra clothing is discarded when indoors, it is not necessary to reproduce it; for most pageant, festival dance, or drama purposes the illustration and description here given will suffice.

SCOTLAND

SCOTLAND

The Scotch tartan plaids are copied in dress goods all over the commercialized world, but the originals were first adopted as a clan dress by tribes as far back as the tenth and eleventh centuries. Each tribe was headed by a chief who was a kind of patriarch or father of his clan as well as lord, the clan all having the same surname and believing themselves to be descended from the same family and all wearing the tartan plaid of their chief. Only the Highlanders (those tribes living in the northern part of Scotland known as the Highlands in contrast to the southern lowlands) wore tartans; later the lowlands adopted them until in 1782 by the Repressive Act which deprived Highlanders of their arms and their picturesque dress, the clan dress was almost stamped out and with it the manufacture of tartan. The Act was later repealed but it had been so effective that the Highland dress has never come back into general use, and is used chiefly for social and fraternal orders, the army, and private school uniforms.

There are about ninety-six original Highland clan names and tartans, and should you wish to select your plaid according to clan, almost any library can furnish a book on

the old Scotch clans, many of them having illustrations of the clan tartans in colors.

The men wore two sorts of headdress. The one like the illustration, known as the bonnet, may be correctly reproduced by covering an over-seas cap with the required plaid or in a plain color; the other, a kind of tam-o'-shanter, will be easy to reproduce in modern head gear since school girls have been wearing such affairs for several winters. Such a tam-o'-shanter needs no changing, and should be jauntily tipped one way or the other rather than worn straight on the head.

The coat is hard to make because to be neat it must be tailored. The best substitute seems to be a smoking jacket if short enough. Rather than use a poorly constructed coat do without it and let the shawl fasten on one shoulder and tie under the other arm. This will cover a large part of the shirt and quite change the appearance.

The flowing tie may be any color that harmonizes with the costume and may be a silk Windsor tie or merely a strip of colored cheesecloth or calico.

The skirt or kilt is the regular plaited kind with a box plait in front. It may also be straight across the front from hip to hip and plaited across the back. Plaid ginghams serve nicely for a costume that need not be genuine wool. Under this kilt are worn short dark woolen close-fitting pants almost like swimming trunks. In reproducing the costume for a man, swimming trunks may be used, but if to be worn by a girl short bloomers, not very full, will be better.

Any golf hose harmonizing with the rest of the costume may be worn. They may be of the same color as the kilt or contrasting colors.

SCOTLAND

A straight piece of the same material as the kilt will serve for the woolen scarf or shawl. It is worn attached to one shoulder. This shawl should be not less than twelve inches wide and should reach to the bottom of the kilt.

The purse which hangs in front on a chain around the waist is of fine angora sheep wool with two black wool tassels for ornaments. The top part is a silver purse which opens in the ordinary way and may be of beautiful and intricate workmanship. This is difficult to reproduce. The most available substitute is an old silver chatelaine bag covered with silk yarn, white or light gray, in such a way that it looks like the sheep's wool in the illustration. Black silk may be used for the black tail-like pieces. The purse may be hung around the waist on a chain purchased at the ten cent store. The silver or metal top of the purse should be allowed to show, the wool yarn being attached about a third of the way down.

The woman's costume may be made from any choice of colors but since the plaid shawl is the chief characterization the dress should be subdued to emphasize the richness of it. If a dark shawl is used the contrast may then be reversed. The shawl, if possible, should be a genuine yarn or woven one; otherwise it should be reproduced with two yards of gingham with yarn tassel bordered or frayed ends of the gingham.

The waist is plain white gathered into a round neck, with sleeves three-quarter length or pushed up to just below the elbow. Any present fashion waist can be made to serve or it may be constructed out of white cheesecloth.

The bodice is loose or snug, and in either case need not be fitted. It may be bound in a contrasting color or not, as desired.

The skirt is straight and gathered and moderately full.

White cotton or woolen stockings are worn with dull leather strap slippers.

The shawl served as a head covering in bad weather and by bringing it under the arm on one side as in the illustration it also served to wrap up the baby and to take part of the weight from the mother's arms when she carried it.

The Scotch Highlander rarely wears his costume now except as a uniform for lodge or army. The children are often dressed in it as private school uniforms or Boy Scouts (or Boy Guides as they are known there), etc. The women also have discarded the shawl for general wear for the more up-to-date sweater or top coat; but every household still contains one or more large soft woolly shawls for the "cauld nicht."

SPAIN

SPAIN

Among the rapidly disappearing folk costumes of western European countries none will be so missed as the beautiful romantic attire of the Spanish stockman and herdsman, the daredevil cowboy of Spain.

We have reproduced the costume of the man with all its complications, because of its wonderful grace and beauty, realizing, however, that some of it is impossible of reproduction within the limits of this book. (One may copy, approximate or substitute as preferred or as ability dictates.)

The hat is a wide flat sombrero of fine black shiny velvet or velour, around the curve of which is a gold cord. On hats used for dress occasions the edge of the brim is finished in a gold silk band or gold lace that hangs down for about one-half inch in a curtain effect. Under this hat a red silk bandanna is worn gypsy fashion. This bandanna is not removed with the hat and may entirely take the place of the hat except on dress occasions. To reproduce it in anything similar is a problem; some may be fortunate enough to possess a present fashion hat of somewhat the same shape, or a man's soft plush or fedora may be made to substitute by

adding the lace. If no hat is procurable use the bandanna only.

A man's soft white shirt will serve for the blouse with a silk or cotton bandanna knotted around the throat, or a piece of red cheesecloth will serve.

The blanket roll is of homespun wool or woven as our Indian blankets in a perfect harmony of beautiful colors, usually in a striped design with wool-fringed edge. It can best be reproduced by painting with colored inks or show card colors. Flannelette or unbleached muslin make the best material for this. It may be made by sewing strips of different colored material together. Cotton crêpe offers the greatest variety of colors if this method is used. It may be reproduced accurately enough in some of the new sport materials although this may prove expensive. It need be only twelve inches wide by two yards long. Fraying the ends will suffice for the fringe in the illustration.

The black corduroy or satin breeches are as intricate as they are beautiful, and not easily reproduced. Black sateen bloomers or knickers, not very full, will be the nearest in appearance, and they may be ornamented with gold cord frogs (Christmas wrapping cord bought at the ten cent store will do and is not expensive) and gilt buttons. The buttons may be gilt paper or wooden button molds gilded and sewed on. The breeches, as you will notice in the illustration, come in just above the knees and then flare out again just below. Set up under this flare is a straight cuff somewhat like the cuff of present day knickers though slashed at the side. These and the breeches are further ornamented by a bright red garter with streamer ends.

High leggings of white or yellow cloth, trimmed with many buttons to hold them snug, cover the legs and fit down

SPAIN

over shoes or low top boots with rather high riding style heels. The leggings may be fairly well reproduced by sewing on at the last minute a white or yellow wrapping for the leg held taut at top and bottom by means of straps. Flannelette or muslin will serve for the material and literally sewing the man into his leggings at the last minute relieves one of the task of attempting to cut and fit them. The buttons may be India ink daubed on with a paint brush the last thing after the sewing.

A gayly striped sash is wound around the waist and tucked in without ends.

As a final touch to his romantic appearance he may wear earrings which very unromantically may be obtained at any ten cent store.

The woman's costume is more easily reproduced but at the same time as romantically beautiful. Her headdress is a dainty silk mantilla lace scarf handmade, and most likely an heirloom generations old according to the stability of her ancestry, which has secured its preservation. Her hair is parted in the middle and worn in a low knot in the back. Into this knot is thrust a tall, slim beautifully hand carved (if an heirloom) comb which will stand from six to eight inches high. Over this comb is thrown the lace mantilla, the front ends covering the head and reaching to the forehead, the rest of the scarf falling over the shoulders and down the back in shimmering lacy ripples. High-backed combs having rather recently been the fashion one should be able to find one for the costume, likewise the lace or similar light-weight shawls and scarfs. Black tarlatan dipped in water to take out the stiffening will give quite a soft lacy effect when dry if no other shawl is available for use. The ten cent store will probably have some high combs; or

the comb may be made from cardboard painted black, since it is hardly distinguishable under the lace mantilla and is necessary only to hold the mantilla off the head in the desired effect.

A white cotton or silk waist with short sleeves is worn and almost completely hidden by the cotton or silk shawl with the long fringe ends. This shawl may be plain or richly embroidered. Again present day fashions having favored the shawl and scarf, many will be found suitable for costume purposes.

The full circular or straight black cotton or silk (satin for dress occasions) skirt has a wide border of another color which is usually embroidered or else is of figured material. It may be reproduced in black sateen, cotton lining, black cheesecloth, cotton crêpe, calico or percale (glazed side) and the rich border sewed on of contrasting material or of crêpe paper.

The apron of figured or embroidered silk or cotton with the plain black silk or cotton band and the lace edge can be reproduced in figured or black crêpe, or crêpe paper. The lace may be made by dipping white paper lace in black ink and allowing to dry without squeezing. While this color combination is typical, the apron may be of any color combination or even all white or all black.

White cotton hose and black slippers complete the costume. Old-fashioned heavy bracelets, brooches, and earrings may be freely used by the women, and if genuine heirlooms are not available in that large style jewelry, the ten cent store can amply supply modern gewgaws.

In making up the personal features hold true to Spanish type. The person should be an olive brunette whose face is illuminated by deep limpid black eyes, the effectiveness

of which may be enhanced by freely darkening around the eyes and lashes with eyelash pencil. Rosy cheeks are not appropriate to either the person, type or character depicted. And even though the gay young wearers of this original costume in Spain may now and then copy Parisian rouged faces they do so regardless of effect and contrary to Spanish tradition and national claims to attractiveness as well as national beauty.

SWEDEN

SWEDEN

Folk dances which are so generally known as are the Swedish should have more than one costume to represent them, but I have selected for illustration one of the most authentic as well as the most beautiful from a costume standpoint. Some interesting variations will be described.

The man's cap, made of stocking knit wool, may be of any color as may the balance of his costume and that of the woman. If no such cap is obtainable it may be reproduced in cotton muslin or flannelette with a tassel made from the same material cut into frayed ends.

A man's shirt made of soft white material will serve and a string tie of black or dark color may be merely a strip of crêpe paper or cheesecloth the required color.

The sleeveless jersey is just that, or nearly so, and made of wool, but it can be reproduced in cotton cloth or crêpe paper over a foundation of cloth. It is straight and close-fitting.

The knee pants are straight and not over full. They do not gather at the knee, the bottoms being open but rather a snug fit. These are, of course, of wool in real life but can be reproduced in cambric (dull side), flannelette or any heavy cheap material.

Woolen hose the color of some portion of the costume and black pumps complete the costume. White ten cent store cotton stockings may be dyed and used with felt bedroom slippers. High shoes and oxfords are permissible.

Any combination of colors may be used but red and blue combinations are rather more typical.

The woman's cap may be like the illustration or it may be a stocking cap similar to that worn by the Norwegian woman; or it may be a round flat cap such as foreign sailors wear, which was a fashion for American children a few years ago. If this is used it should have ribbon streamers hanging down the back and reaching to the waist. These may be in any combination of gay or subdued colors. A circle of milliner's wire in a flat round casing and joined to a head band will make the cap. The cap illustrated was chosen because of its dissimilarity to the headdress of other countries and because of its daintiness. It is made like our boudoir caps and consists of row after row of ribbon of harmonious and contrasting colors. It is easy to make of crêpe paper or strips of unhemmed cotton crêpe or calico, and is most becoming to the wearer.

The waist is white cotton and can be made from cheesecloth if nothing suitable ready made is available. The sleeves are three-quarter length, you will notice, but that is an unimportant detail, except that extremely short sleeves are little worn on account of the cool summers and the short season.

The black bodice is of wool bound in silk or cotton and laced with ribbon. It may be reproduced in black cambric or cotton crêpe and bound with contrasting color and laced with strings cut from the material.

A full straight skirt of soft wool and decorated with

SWEDEN

bands of wool may be reproduced in pearl gray cambric (dull side) and bands of contrasting color. These wide bands and also similar small bands are typical and are usually woven into the original piece of cloth. Red and blue combinations are favorite colors, but gray with bright bands is also good and perhaps more dainty for costumes.

An ample spotless white apron tucked and embroidered is often worn, but these women are also fond of the striped colored aprons like those worn by the Danish women shown in cut.

White woolen hose and slippers with peculiar tongue complete the costume. Cotton hose and any black slippers with low heels will serve the purpose. Felt bedroom slippers may be worn.

SWITZERLAND

SWITZERLAND

Among the most beautiful and picturesque costumes in Europe today is that of the mountaineer of the Swiss Alps which is almost identical in appearance with that of the Tyrolian mountaineer across the border in Austria. It is seen in the villages throughout Switzerland and in the nearby bordering cities like Vienna and Munich. Stores in all this region supply the clothing needs of these people. In that they are keeping step with the rest of us with the danger that they, too, in a few years will allow the stores to lead them entirely away from folk costumes to bell bottom trousers and tight knee dresses, or whatever the fad of the moment calls for. They may then bring their folk dances up to date by adopting the Charleston, perhaps, thereby losing their characteristic individuality. If this happens, we shall miss one of the pleasures of the Swiss and Tyrolian Alps.

I know of no mode of civilized dress more suited to show the beauty of physique than that worn by the male Alpians. An American basketball suit, or even Marathon linen, no more distinctly reveals a man's fine or poor physical development than this entirely proper Alpine attire. The

woman's dress, on the other hand, is the essence of dainty femininity, soft curves, artistic coloring, comfortable even in the American idea of comfort, and suitable alike for home or mountain trail.

The man wears a small soft felt hat of green and of a shape that is not easily reproduced from our men's head gear. When straight it is somewhat the shape of a bell, but he knocks in the top and turns up one side of the edge with the result that it sits rakishly on his head tilted according to his mood, covering only about as much as a schoolboy's little skull cap, and worn at as many angles. Pinned on one side is a silver flower holder, and these people so love flowers that one usually sees a small sprig of some mountain flower filling the little holder. The stiff brush standing erect on his hat is made of mountain-goat tassels or perhaps elk, those bunches of long hair that ornament the chest of the male. In the old days the size of this brush denoted the skill of the hunter, for they were only obtained by killing the animal and adding his tassel to one's collection. Nowadays these brushes, either genuine or imitation, can be bought with the hat. Sometimes a lone feather of some mountain game bird takes the place of the brush.

To reproduce, use a man's soft felt hat, if it can be cut up. Cut off the brim and by using just the crown, and blocking with your hand and some pins you can get a likeness to the picture. Some sport felt hats worn recently by women may also offer a fair likeness to this Peter Pan style of the Swiss and Austrian Alps. Green or brown are the colors worn.

For the shirt a man's soft white shirt will serve and a strip of yellow goods or crêpe paper will make the tie.

The short pants are of green or brown leather and the illustration gives a very accurate picture. They close in

SWITZERLAND

front very much like the sailor trousers except that the placket is not so neat or snug fitting. Running pants dyed green with side lacings and the extra front added will solve the problem in the easiest way; or they may be made from green cambric (dull side) figuring about the same material as you would for snug bloomers.

The suspenders are of heavy material and embroidered in a bright floral design. Use green percale or heavy dyed muslin and reproduce the embroidered effect by oil or sealing wax paints or cut-outs of colored paper pasted on. Dangling from the cross-bar of his suspenders is a heavy silver chain hung with little silver charms and keepsakes of animals and medals. These in the old days were added as they were won by some feat of skill, and all signified prowess. They still may signify something, but any tourist can buy them at the mountaineer stores. They can be reproduced for costume purposes with a ten cent store chain (large as a chain for small dog) and animal charms of the grab-bag variety.

Heavy ribbed golf hose and hob-nailed shoes complete the costume, together with his mountain climbing cane or staff. This cane has a six-inch iron point, otherwise any cane will do. The hob-nailed shoes may be replaced by black oxfords. The wool hose sometimes consist only of the leg with no foot and are worn with bare ankle and bare knee showing below and above. The reason for such a style I do not know. It is certainly not due to the foot of the sock wearing out because they can be purchased in the stores. It is apparently a summer fashion for protecting the legs from thorns, and in winter an extra stocking worn for warmth.

The woman wears the same peaked green felt hat, only

larger than the man's, with a yellow braid tassel band much like the braided tassel bands on some of the army hats. A man's soft slouch felt hat blocked as in the illustration may be used with fair results. The women also wear a small flat-crowned black velvet hat that sets flat on the top of the head, but it should be genuine as nothing in present day millinery could be adapted. Large straw hats (a farmer's ten cent straw will serve) trimmed with flowers and ribbon streamers are also authentic.

The snug-fitting bodice is shaped to the figure and buttons down the front. A loosely plaited ruffle or "tail" is added to the lower edge of the bodice and emphasizes the inward curve of the waistline. The sleeves are short and gathered into a small puff. Black velvet is the usual material seen and may be reproduced for costume purposes in black cambric or percale.

The skirt is full and caught into a waistband with large plaits merely laid, not pressed or stitched down. This gives a soft effect to the wool cloth formerly home-woven but now purchased in stores. The stripes so often run around the skirt that the illustration was designed in that way. With the present vogue for stripes in sport cloth it ought to be easy to reproduce in cotton fabrics. Any soft combination of colors may be used for the skirt. The bodice is usually black, however. The skirt should be very full, two to three yards in width if possible. A cheaper skirt can be produced by striping plain colored calico with another color cloth or crêpe paper.

White cotton or woolen stockings may be worn, or they may be dyed to match the dress. Silk stockings are unknown. Black slippers of dull leather with one or more straps and medium low heels are the footwear worn except

for mountain climbing, when the women wear hob-nailed shoes like the men.

The little strip of white apron is indispensable, but in the costume may be merely a strip of white crêpe paper, or a large size man's handkerchief skillfully folded to the proper size.

It is important in grouping folk dancers to have all the skirts the same distance from the ground; six to eight inches from the ground being a good length for the average costume. The author recalls watching dances where length had been left to the individual taste, and skirts ranged in length from knee to ankle according to the apprehension or misapprehension as to the attractive qualities of each dancer's legs.

WALES

WALES

Unfortunately this costume is being eliminated, the present generation preferring clothes such as are worn by the farmers of our own acquaintance. Occasionally some old grandmother coming to town to do her shopping will wear her folk dress. The old man accompanying her will probably wear his smock.

The man's costume is easily reproduced except for the hat, which has a dome-like crown unfamiliar to our own felt hats. In the absence of anything more suitable a farmer's straw hat will serve and can be purchased at the ten cent store or at a man's clothing store.

The smock is most easily and cheaply reproduced with an artist's smock. An old pair of dark trousers with the creases gone from the legs front and back will suffice, and black dull leather shoes or oxfords complete the costume.

The woman wears her tall black velvet stove-pipe hat just as in the illustration, and the fact that she wears it over a crocheted hood of white does not appear at all humorous to her, "it being the custom." To reproduce it the tall silk hats worn by men will answer the purpose exactly or a stove-pipe hat can be made from cardboard and black paper. A crocheted hood may be among the possessions of

grandmothers of our own time, or among the things worn by little girls of rural districts where school clothes are made for comfort on country roads in snowstorms. Otherwise a lace boudoir cap worn like a hood will give something of the same effect.

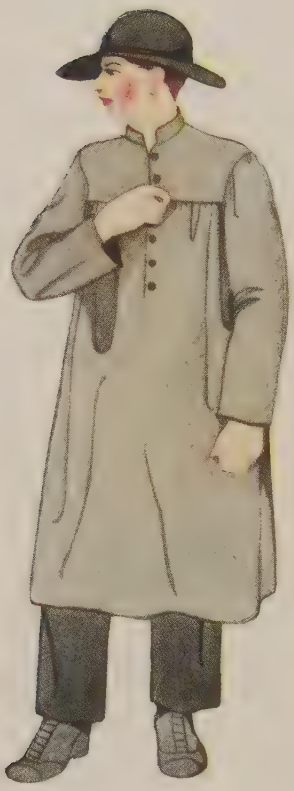
The shawl of heavy warm woolen plaid can be reproduced in any plaid cotton goods. The fringe may be yarn or the ends of the goods frayed. The shawl comes to a point in the back and in the genuine costume it is folded double, but for the imitation it may be of a single thickness.

A white waist may be made from white cheesecloth or adapted from one in the possession of the wearer.

The black skirt is full and of heavy wool material. It can be made for costume purposes in black calico.

The apron of striped material has a band of contrasting color, and if black use black calico or crêpe paper. The apron itself may be made from crêpe paper if necessary. It should be ample, wide and full.

Black shoes or slippers and dark or white hose complete the costume. The slippers should be heavy and thick, not light dancing slippers nor patent leather or tan.



WALES

UNITED STATES PERIOD COSTUMES

AMERICAN INDIAN

The costume chosen to represent the American Indian was selected mainly from the Blackfeet dress, not only because the Blackfeet was one of the most powerful tribes but because a costume of the northern plains Indian would be representative, as that is the costume nationally known as Indian, expected by the audience, and accepted by directors without pressing minute objections. The costume is that worn by the Indians after they had been in contact with the white man's ways long enough to adopt trousers although the much older breech cloth may be substituted if the scene is laid shortly after the landing of the white men or in depicting the far frontier as the first white man saw it.

The description is that of a chief or man high up in the tribe, for only chiefs or mighty warriors were entitled to wear the war bonnet and great occasion headdress. It is made of eagle feathers, tails of mink and beaver and colored beads, on a foundation of leather, and held in place by leather thongs and a small hole in the crown through which his scalp lock was thrust and tied as additional support. To reproduce it is impossible, both as to beauty and workmanship, and it is a pity that the Indians of today so little

value these relics of the past that they have been sold for little or nothing or allowed to gather moths and mold until they are fast disappearing except in museums.

The hair, aside from the scalp lock, is divided in the middle and braided into two braids, these being wrapped with colored strips.

The upper part of the body may be entirely bare except for the string of beads, bear and elk teeth, and crude hand-wrought jewelry, or a hunting shirt may be worn. The beads with the exception of the tusks may be easily made or borrowed from Campfire organizations. The hunting shirt may be made from cambric (dull side) or denim with strips fringed for the leather fringe of the genuine costume. The design of beadwork may be reproduced with paints or crêpe paper pasted or sewed on in some Indian design. The shirt is cut on straight lines—simply a square of goods folded and cut along the fold for the neck, then the sides cut away to form the sleeves. If desired, full length sleeves may be sewed to these edges. The shirt is pulled on over the head.

The trousers are from woven woolen cloth and decorated with white and colored beads. The fringe down the side may be of leather or cloth. They are held in place simply by a trick of rolling them over a beaded leather belt. To reproduce use denim or cambric (dull side) and cut by a pajama pattern. The decoration can be painted on or sewed if of another material. The fringe may be of the same material as the trousers.

White leather moccasins richly beaded adorn the feet. These will have to be genuine and should not be hard to find. If reproduced white felt or brown denim painted with bright colors may be used. For a pattern use the inner soles

sold for boudoir slippers and cut the cloth pattern after the fashion of leather shoes. Note how the pieces are shaped, one for the toes and another piece coming around the heel.

The woman never wears a feather headdress or even one feather, feathers in the real Indian days denoting the hunter and possible warrior, to neither of which exalted status could the women aspire. She divides her hair in the middle and wraps the braids profusely with gay colored strips of cloth, usually red. She may also add a beaded headband.

The dress of woolen cloth or doe skin is cut in one piece, like our kimono sleeve nightgown patterns, and is pulled over the head. The sleeves, if long, are attached to the long shoulder seam midway from shoulder to elbow. In order to have width in the skirt the waist is cut amply wide and has quite a baggy, ill-fitting appearance. All the colors in the decorations are beadwork designs and the black fur tails hang from the lower part of the border on the waist. The sleeve ends and the hem are fringed. A beaded belt holds the dress in place around the waist. Tan or brown denim or cambric (dull side) make the best materials and the design is easily painted on. Campfire organizations, however, usually have enough of these costumes to supply the needs and they are more beautifully made than the usual Indian costume.

Underneath the skirt the squaw wore woolen leggings heavily beaded. These straight leggings, which hang down much like pantaloons, can be attached below the knee.

Moccasins, either real or made after the fashion described for the man, adorn the feet, being worn without stockings.

The arrow quiver is included in case it is desired to repro-

duce one. It is easily made from a roll of brown denim much like a Boy Scout blanket roll and tied in two places for attaching the strap by which it is swung across the Indian's shoulder. Much of the Indian costume can be found in the uniform of the Red Men's organization.

COLONIAL PERIOD

Period costumes are so often asked for, that the author is including in this book three of the typical American period costumes most frequently sought, the Colonial, the western frontier and the style of 1850–1870.

The Colonial costume may be made in any combination of colors and materials; for dress occasions all silks, satins, brocades and velvets for men as well as women, and on more modest occasions more inexpensive cottons and woolens. The man's dress throughout this period remained practically the same as to lines and cut, but the woman's went through a series of changes, retaining at all times the extreme fullness of skirt, the tight bodice, the tiny pointed waistline and the general air of exaggeration, extravagance, elegance and helpless femininity. When one realizes that at the time of the American Revolution this general style of dress was still in vogue, one marvels at the efficiency and courage of these women whose entire outward appearance would point toward utter helplessness and inefficiency.

The man's costume will be most difficult to reproduce with the elegance and neatness that is its due. A professional costumer will provide the dress as cheaply as it can

be made and with more authenticity. Should it have to be made, cambric or sateen will provide the best material, and a long coat cut away at the sides can be made from several of our recent patterns. Gold lace may be made from cheap lace dipped in radiator paint or gold paper lace may be used.

The vest may be a man's vest covered with figured or plain cambric or sateen and lengthened.

The knees breeches are not very full and may be made from an adapted bloomer pattern. Cambric or sateen will be the material used.

Silk hose of any delicate color and black pumps with the tall tongues and silver buckles may be found among recent fashions of our own times. Tongues made from black paper or cloth may be attached to the pumps. Black ribbon garters complete the costume for the legs.

The white wig, if worn by a man, is best procured with the costume from the costumer. If the part is taken by a girl with long hair, her hair may be dressed in this fashion and powdered. If necessary to make the wig a tight buckram skull cap or one made from a silk stocking may be used for the foundation, to which is sewed white silk yarn much the same as on millinery dolls; or, white cotton put on with the roached side puffs and cue in back will pass muster at a distance.

The tri-cornered hat may be a woman's riding hat, black or of the desired color cambric or sateen. It may be attempted with cardboard and buckram foundation covered with material.

The woman's costume is more easily reproduced, but with almost as much work involved. It may also be procured with greater authenticity from a professional costumer but

may be made with greater ease than the man's should that be necessary.

The hair is best copied by dressing long hair over an abundance of old-fashioned "rats," powdering it at the last minute and adding a plume and rose which are characteristic, or more plumes, flowers, wreaths and ribbons, for anything was permissible according to evidence left us from those times.

The waist was cut and shaped over a skin-tight lining and many stays of whalebone to hold it close and rigid as iron-bone corsets. Nothing to compare with the small waistlines of those times can be reproduced even though the colonists were thought crude in this matter by the French and English whom they copied, the more active healthful life of the colonies developing these women, whether they would or not.

The skirt, to be accurate, is made fully four yards around and is held out by a framework of feather-boning and hooping. Several petticoats of sheer lace and ruffles were worn above this framework. To reproduce it make just such a framework, with a full petticoat of white muslin and tarlatan ruffles with frequent casings running around the skirt, one just below the hips, one just below the knees and one at the hem through which are run feather-boning or rattan, or, in absence of either, hat wire. Over this and the petticoats drape the full straight top skirt which is gathered into the waist or a separate band.

Fastened to the skirt, or up under the tails of the waist, are the panniers which can be made over buckram hip padding or merely puffed by means of their shape and attachment to the waist.

Cheap lace may be profusely used anywhere on the cos-

tume, also ribbon bindings and bows and garlands of artificial flowers. An ivory carved or feather fan is indispensable, as are the neck chains, brooches and rings of the times.

Light-colored satin slippers with small low heels were worn with sheer silk stockings.

The face was highly rouged and covered with powder; black patches were added, eyelashes were penciled and black powder around the eyes was used alike by the men and women. The men even reached the stage of carrying small pillow muffs adorned with silk and lace, and a fan.

THE WESTERN FRONTIER PERIOD

Another of the period costumes asked for is that of the western frontiersman in the time of our great western immigration just before the great gold rush of 1849 and lasting for some twenty-five years after. The costume characteristic of the families that crossed and conquered our mighty western prairies, surmounted the almost impassable Rocky Mountain barriers and lived to settle the far west and make farms and towns out of its vast wilderness, is the costume always associated with so-called prairie schooners, ox-teams and a moving population.

To those who object to the dullness of these clothes in comparison with the many colorful illustrations in this book and who would costume the woman in the bright colored dresses of the times elsewhere, recall the rainstorms, the sun, the dust of such trips to which the clothes along with its wearer were subjected and it will readily be seen that somberness of color was not so much a matter of choice as the result of the elements. Therefore, plan the costume to be a measure of the distance the wearers have traveled and what seasoned travelers they have become.

The man wore a large soft felt hat of the western or modern slouch variety.

The shirt was originally of large checked pattern and many of our present fashion sport shirts will suffice. It was either of cotton or flannel material.

The vest was of cloth or of leather, very often of the latter. Again sport togs will furnish a leather likeness, or a man's dark and old vest may serve. Over this was very often worn a coat of leather or cloth, but since immigrations were usually made in the summer months such an addition to the costume will not be necessary.

A red or blue bandanna handkerchief was knotted around the neck taking the place of collar and tie.

The trousers may be of several kinds: riding breeches old and worn but once tailored, and riding boots; or old trousers stuffed into these frontiersmen's boots, or blue overalls worn with these same boots.

A broad western belt of leather to which might or might not be attached his pistol holsters (if used, have large, cumbersome-looking revolver) complete his costume, unless you wish him to carry the long "blacksnake" whip with which he urged on his many paired oxen or mule team.

The woman could be and often was in spite of the hardships just as comely in the styles of the "wagon train" as her more secure sisters "back home" in Iowa, Illinois, Ohio, Missouri, or Kentucky. The style was much the same except for its added practicability which did away with hoops, pantalettes, extra lace and ruffles and perishable fabrics and colors.

The waist was a tight bodice buttoned all the way down the front, perhaps for the reason that these mothers nursed their babies without relinquishing the reins of the four mule or horse teams which it so often fell to their lot to drive. Lace, either genuine or imitation, adorned the dress on

festive occasions and was held in place by the lovely black onyx and gold, cameo, or hair brooches then fashionable. That so many of these brooches reached their destination and survived the years to be handed down to some fortunate descendant, is due to their usefulness. They came west as necessities with the plows and the chest of drawers.

The skirt is attached to the waist or not as preferred. It should be gathered full and reach to the ankles. Dyed muslin, cambric (dull side) or calico makes the best material.

The feet were covered by cotton or woolen hose and strap slippers, or sometimes high shoes, although these women were slow to evolve a frontier costume and clung to the fashions "back home." None of the athletic dress worn today by those undertaking even a feat of much less consequence was known or desired by these women. The side saddle and long full gathered riding habit of those days back east reached the western coast without one practical modification during the trip.

The poke bonnet or the ribbed sun bonnet were the head coverings worn, aside from the age-old shawl, a relic of peasantry which has always clung to modern dress fashions in spite of changing styles, because of its usefulness and practicability.

1850-1870

No period of American dress has been so typically American or so expressive of the strong masculinity of her men and the soft femininity of her women as was this 1850–1870 period. A few still purchased their clothes and depended upon their fashions from London and Paris; but American tailors cut and designed the majority of suits for the men, and all the ladies were supposed to know how to sew, and with the help of paid seamstresses in the home, did fashion practically all the clothes they wore.

The clothes of this period may still be in the possession of certain families who prize them as heirlooms; many in the south who still dwell in the houses of their ancestors have certain parts of their attics given over to such treasures and are usually glad to lend them for costumes.

The man's dress, to be correct in appearance, should be genuine, either from some private collection or a costumer. In the absence of either, certain clergymen's coats may serve for the coat of the men, or if in the south certain gentlemen who pride themselves upon their old southern lineage still affect the dress of those old-time southern gentlemen.

The hat is much like the large southwestern fedoras which are at present somewhat in fashion.

The coat, if made, must be high-waisted and snug-fitting with a flare skirt. The revers are of velvet but the entire coat may be constructed from cambric (dull side).

The bright colored flowing tie and the tall open collar are typical, also the bright vest, either plain, flowered or polka dot. These need only be suggested with crêpe paper, calico or cheesecloth.

Light trousers with the gaiter straps under the instep are typical, and gray, buff or tan were the shades used with black, dark gray or blue coats. Such a pair of trousers may be adapted from modern men's wear if of the proper lightness of color. Add the gaiter straps, using black or the same color as the trousers.

The woman's costume, if not genuine, may be made in any of the cheaper cotton light fabrics, such as crinoline, calico, muslin, dimity, cheesecloth, etc. It may be of any light shade or combination of colors and may or may not have the ruffled pantalettes, since this particular fashion did not last through the entire period.

The hair, typical of this period, is easy to reproduce even with bobbed hair by adding artificial curls. The hair was parted in the middle, front and back and brought smoothly down to the ears, where a portion of it was always kept short enough to make into little tight "corkscrew" curls as they were called. The rest was wound into a low or high knot in the back by the older women while with young girls it was usually curled.

The dress may be made all in one or with the skirt separate. The waist is a tight-fitted bodice reaching only to the armpits and held in place by straps over the shoulders. A

ruffle going all the way over the dress top and the arms as well, held in place the little puff sleeves which were attached to this ruffle and also to the under arm seam.

The skirt consists of tier upon tier of narrow or wide ruffles set on a cheap muslin or calico foundation. The skirt may be made in just the same way on any cheap foundation and of any soft thin airy cotton material, either plain or flowered. The fashion for wearing hoops extended over part of this period and these may be added if desired. If added, casings should be made in the foundation or in a full petticoat worn underneath through which are run feather-boning, buckram stiffening or wire in three different places—just below the hips, just below the knees, and near the hem of the skirt.

The pantalettes may be made from cheap lace or embroidery over a straight foundation and fastened with an elastic top just below the knees. Low heel slippers or black ballet slippers will reproduce the footwear of the times.

The poke bonnet, if not genuine, can be most easily reproduced by decorating a farmer's straw hat bought at the ten cent store, pinning up the back and wiring the sides so that they will remain in the poke shape. Ten cent store flowers and strips of black calico will furnish the decorations.

Black ribbons and any old jewelry obtainable may be used. This was the age of black cameo brooches and black onyx insets of all kinds. Many of the more beautiful pieces are valued and worn today, having come down to some lucky grandchild or great-grandchild in their genuine handworkmanship and beauty.

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